LIER AGAIN IN BEST FORM WUTAH THEATRE STOCK CO.

Harding Davis Play Is a Good Fit

RBERT OPERA CAPTIVATING

of "Sweethearts" Is Due to the Noted omposer's Score; "Lieber Augustin" Is a Viennese Opera by DeWolf Hopper.

By Vanderheyden Fyles

William Coller
William Frederic
Bert B. Melville
Nicholas Judels
Grant Stewart
Edward Lester
Charles Dow Clarke
John Adams
Nicholas Buroham
Frederick Conklin
William Collier Jr.
Conway Staffer
Paula Merr
Grace Griswold
Leigh Wyant
Derothy Unger

Tem McNaughton
Thomas Conkey
Edwin Wilson
Lionel Walsh
Frank Belcher
Robert O'Connor obert O'Connor Briggs French stle MacDonald

end of the second act of g speech thanking the first-for their hearty applause, Collier said: "I am gind to for their nearty appliance, Collier said. "I am glad to t George Cohan is out of There was a momentary one quite knew how to take the motor that appeared at first so serial the motor as a suppliance of the motor and the motor as a suppliance of the motor and the motor as a suppliance of the motor and few suditors applianced, out of danger for a week," dded, and we understood 4. "But I'm not out of the next remark:

LY Mr. Collier was not apprehensive. Surely he have been. His reversal and happy combination gave success to the occasion play began. Ten years amount of the comment of the combination of success to the occasion that pears to be pears tage and under the assence, from which he trayed the correction obtain obtain the correction of the career in Richard Harding Davis. picturing the senti-lors quite as gaudy dress. After the c ranchmen have chorus, they repair to trot and things size hall to trot and things a glough for us to hear the milam collier is a young man man saven, Massachusetts, whose Lester Ford, but who is Lester Ford, but who is a Atzona as Soape Sam save of his unpopular habit to the property of the story-book supply of the story-book supply of the story-book supply of the story-book supply of the year last degree and so the very last degree and so the very last degree and so the very last degree and so the year last the story be and the year last the story and took his horse and so the well-frame on the was identified to the form tilled two men, for an turn was overtaken and made on the banks of the last will be the sound before the tombatone his own name, with the words chieseled beneath it. sefarso Never Forsets?

Is that the mild New Engis the Market the market the market the most of all the most of all the search the most of all the fears the most of all the fears the most of all the fears the most of the most of all the search the most of the most o

frive agrees to im-in Fairhaven, for the farce from the west the farce from the west see England village, to types hit off with described the following the peace the following the peace the following the peace the following the fol Woodshed, to which the three men frequently repair. Another part so well played as to make it evident how much more might have been made of racy "bits" that go for almost nothing is that of a dull, tall, gapant, white-haired man of 65 or so, who is the only bellboy at the Fairhaven inn.

saint, white haired man of 65 or so, who is the only belloop at the Fairhaven inii.

Lester Ford is received enthusiatically by his homefolks—not because they love him so, but because they love him so, but because in their canny New England souls they expect his return will mean the reopening of the mills run by his late father. Also he is welcomed rapturously by the girl be loves. But he is still deep enough in trouble—with the scheming lawyer, who fears his gills impersonation of himself will carry him too far, with a detective from Boston, with some troublesome wellwishers and marrying Sarah who followed him from the west, with a jealous rival and with a young imp of a future brother-in-law who holds up everyone with his spying and his toy bank—to keep the farce rattling along through two more uproarious acts.

PROBABLY before these words are read, and surely long before the Davis farce reaches you, the performance will have been improved materially. What it lacked on the first night was speed. That fault could and should have been corrected on the play's experimental tour, it doubtless was before the third night at the Criterion. There is no question that, barring only May Irwin, William Collier is without a peer in the performance of farce on the English-speaking stage, and in "Who's Who?" Mr. Davis has supplied him with a role exactly in his line, filled with opportunities for his injunitably droll simulation of nervous fear and packed with glib retorts and witty observations. Yet on the first night, before the suddence that almost leapi at him in eagerness to applaud his within the or the substantial colors. Davis farce reaches you, the perat him in eagerness to applaud his subtle touch, he played so slowly—and often spoke so low as to be inaudible beyond the first rows—that he did neither himself nor the play half Jus-tice. It is hard to understand how an artist so deft and so experienced as Mr. Collier came to so undershay



Marjorie Rambeau, the artistic leading lady with the Utah Stock company, who appears this week in "Their Market Value," written by her husband, Willard Mack, and produced for the first time.

Wolf Hopper by four centuries, spiriting off his daughter, at time of Wolf Hopper by four centuries, spiriting off his daughter, at time of war, to be reared by peasants, as their own child. Whether that lamented Princess Jeanne grew up to be a prima donna, with a diamond stomacher and a motor-car, history does not tell. However, "Fred de Grezac," who is Madame Victor Maurel, and reliable "Doo" Harry B. Smith with brother Robert B. Smith with brother Robert B. Smith as versifier-in-ordinary fill in the gap. Yes, indeed, the princess did grow up to be a prima donna, and, being the star, she gat most of the plums out of a rarely rich score. Among them, "Sweethearts" will be whistled everywhere and will serve as a seductive argument against the lange, while "The Angelus." Cricket on the Hearth, "Mother Goose" and "in the Coovent They Never Taught Me That" are other "numbers" worthy of Miss McDonald's full, melodious volce and winning personality.

The authors have brought the old

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his powers; and it is quite incredible to suppose he erred a second time. While the company is not, in several instances, all that could be wished for, the farce is so up-to-date and fresh and funny that it needs only Collier in his usual form to make it one long scream from first to last.

Obviously, no play written for William Collier would be complete without a reference to John Drew. When two auts had passed without one, we became nervous. What had come over Collier? Was he no longer our old friend who, in one play, declared he "feit as solemn as a lithograph of John Drew." and, in another, answered a timely question with. "I don't know who 'Richard Chreel' was written by, but it was rotten by John Drew." In the last act, when the westerners had followed Lester Ford to Fahrhaven, Collier gazed in wonderment and for a long time on the man who looked the worst in his dinky hat and store clothes, and then said, in grave astonishment: "What do you mean by couning here dressed up like John Drew."

THAT anti-tango section of the public that is forever bewaiting the days of "legitimate" comic opera, should be slienced for a time, for the week has brought us two operatias filled to overflowing with hard-luck monarchs, prima domna princesses exchanged in youth, lenor princes in disguises, and all the old lot. In "Sweethearts" and "Lieber Augustin" they have what they have been crying for. In the former case, the success—and this success is positive and big, and will keen "Swesthearts" at the New Amsterdam theater for many months—is due aimost wholly to Victor Herbert's music, witch is not to deny that Christic MacDonald sings the chief role very well and fills it with wholesome charm, and that Tom McNaughton, as a scheming monk, gets more fun out of the part than one would have thought pursible. Fon see, my tronble is that, while the orinted word can tell the plot, accentuating all its triteness, I cannot readily convey to you the infinite charm of Mr. Herbert's score. To be fully, some criticism should be sung or whistled: public that is forever bewaiting

In the sixteenth century, it seems, An actual king of Navarre antici-pated Jefferson de Angelis and DeNavarre legend up to today, as to period but have retained a comic opera atmosphere by setting the scene in the ancient city of Euges. Most MacDomid is the little princess who was spirited away in infancy, to remain in her place of safety and grow up as the child of a laundress, with six show-girl daughters. They are I may mention, not the only proud beauties of comic opera whose mother works over a tub of sads. Of course, the Christle princess thinks they are her sisters; and the tenor prince, who is about to ascend the throne left vacant through her prolonged absence, comes in disguise and immediately falls several ballads deep in love with her; and the low-somedian monk comes to restore her to her throne, but mistakes a milliner working in the laundry for the princess; and—oh, things and things! You can guess them without trouble. To which I most add that if I could play some of the involc even on a piece of tissue maper and a comb, the reison why "Sweethearts" was received with such enthusiasm, and will enfoy a long ron, would be more evident to you.

WE are if I may say so without endangering my life, enjoying a Full season of operatia. Like that of

is by Leo Fall.

Be Welf Horner is back in his old love, an impecunious monarch of a fairepean state. A teach or two more, and "Lieber Augustin" would be a screamingly funny burlesque of its own tybe. List to the plot. The regent of Thessalia (Hopper, no less!) is in great pecuniary difficulties. But he has a musically accomplished nieve (May de Souva), who is sought in marriage by an unattractive neighboring prince. But she loves Augustin, her music teacher, a role sung splendidy by George MacFarlane, sub-stat of the cast, so to speak. The asnemia of the national treasury, described with feeling born of long experience by DeWolf Hopper, finally defides the princess to agree to matry the undestrable prince, impersonated by Fred Leslie with a stock of antics he invented for the London production of the piece, in the spring of 1912. This prince, however, gets gay with the princess maid, Anna, and even goes so far as

KLEPTOMANIAC VOLUNTARILY TURNS IT OVER TO THE CROOK IN THAT HILARARIOUS FARCE, "STOP THEF" C

"The Boll Cirl," produced a fortaight ago, the score of "Lieber Augustin" is by Leo Fall. The Wolf Homer in back in his old

to announce her as the likeliest entry to play La Valliere to his Louis XIV. This gives the princess an excuse to break off the engagement and get her to a nunnery. From this, however, she is saved at the last moment and strained to the chest tones of Augustin. The happy ending comes in a wholly "legitimate" manner, popular in the earlier days of the McCaull Opera company. In short, it is discovered, by means of a "mole under the left arm," that Anna really is the princess, while the unhappy holder of that title is her foster sister, daughter of an humble steward. Thus all ends as things are wont to end on the stage of the Casino.



with domestic animals. Horses, ponies, dogs, goats, monkeys and many other animals are in their charge.

The Barnes strens programme is replete with entirely new features. Firstly big special acts given by trained animals are offered to the patrons of the shew. More than 350 animals are encompassed in this troupe—animals of almost every known species.

The programme is also generously interspersed with a line of clean, clever comedy provided by ten ribitickling clowns and a score of comedy animal acts.

A glittering, mile long street parade is presented to the public at 10:30. Two performances will be given here Tuesday September 30. The tents will be located at Broadway between State and Second streets. and Second streets.

With Authors and Books

ource Problems on the French Revolution. By Fred Morrow Pling, Ph. D., Professor of Euro-pean History In the University of Nobraska, and Helene Drosser Fling, X. M., Published by Harper & Brothers, New York.

and Helene Dresser Fling, A. M. Published by Hasper & Brothers, New York.

Thils is the second volume in a series which may be called "The Original Sources Series." The first volume was Taxallel Source Problems in Mediaeval History, which embodied a new point of view in the teaching of history. This volume was so well done that it was promptly adopted in university work, instructors who have been made acquainted with the plan of Professor Fling's book, have all expressed a desire of seeing it used in their classes. There are four divisions in this book. First, "The Oath of the Tennis Court, June 29, 1789," second "The Royal Session of June 23, 1789," third, "The Insurrection of October 5 and 6, 1789," and fourth, "The Flight of the King, June 29, 1791."

The author explains that the evolution of history teaching from the stage characterized by the memorizing of a text to that distinguished by a critical study of evidence forms one of the most interesting chapters of the pedagoric distory of the past twenty-five years. The distinctive steps in evolution show its inevitable tendency, and the very important results and benefits derived from a more critical method of presenting history, the puril is taught that knowledge grows and certainty is attained through question and answer, and that the questining

CRS.

Creeding Pages

**Creeding Pages

working under her command.

Miss Mable Stark occupies the center of interest when working in the control of the

isolated tower and to effect this through the efforts of a master of courage and ingenuity. The author proceeds to solve this problem, and the marrative moves forward with a rush; ineldent crowds on a incident, for the author keeps up always to the readers expectation of his great is skill as a brilliant teller of stores. Few I write's know how to write constantly the sort of absorbing romance that the readers desire. McCutcheon is one of those rare authors, and the satisfaction of reading his stories is complete.

Presently, however, the name of Sam District to the name of Sam District th

THE BRILLIANT DAY.

Squire Phin: a Novel By Holman Day, Author of "King Sprine" The Rammodders," and Other Novels With Frontispiece Harper & Brothers, Publishers, New York,
Holman Day has made himself the lif-

erary and the characteristic lively expo-hent of the Maine folk. His "Down-East" stories are full of character and enter-

means of distinguishing between good and bad, scientific and popular secondary works. One who has had a good, stiff course in historicial proof "will have no great difficulty in evaluating correctly the life of Napoleon by Watson and the same life written by Fournier."

There can be no question that the setting forth of the original sources of history is the superior method of procedure, the only satisfactory method, and every student of history, every searcher after real knowledge must welcome gladly these rare books presenting facts as proved by the original records. These works are gaining popularity, and they will certainly gain more and more of it, for they richly deserve that gain.

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Books Merrill Company, Publishers, Indisapollis, apollis. This author has given the public heretofore a lively story in "The Demagog." The present one places two young Americans, Eleanor Moore and Bruce Converse, in Paris, and much in love with each other. But their friends were not satisfied to have them happy in the way of lovers: the well-meaning, meddlers determined that they should find their happiness, not in love and wedner, but in great careers. So they pushed the two apart until they saw Bruce grow until he was the most famous of American artisls, and Eleanor become a wonderful prima donna decorated by a king. But the old love held according to the rule "there is but one law of love and it can not be broken." A fine character in the book is Prince Florimonde de Saint-Saveur, who has noble ideas, thinking more of his friends than of himself. Altogether it is a vivid story, well worth the reading for its imaginative force and power of narration. The artistic life portrayed therein is most interesting, and the characters of them are impressive, fresh, and distinct.

for name of the author of "The inner shirine" has not been divulged heretofore, but it has been recognized by the reading public that he is a writer of imagination, of power, and of skill. "The inner Shrine" is a novel appealing to the emotions of mankind in a way, but after all it was nothing more than human.

the emotions of mankind in a way, but after all it was nothing more than human.

This present volume ascends to a higher plane, that of the spiritual, and it traces the spiritual development of the central figure. Charlie Grace, from the time when as a child of five years, he formulated the conscious wish to be a clergyman. His father was a ciergyman, and the influence about him was religious at all times. He accordingly followed quite readily into the religious habit, but it was not until great afflictions came to him that the full meaning and power of the revealed word was borne in upon his mind, his conscience, and his heart. He was constantly learning the lesson of plety and devotion, of emotional religion, and was fully susceptible to these emotions; so that when the afflictions of the soul came upon him, the great scriptural doctrine of immortality, the great hope of the resurrection from the dead, of the corruptible putting on immortality, struck him with power and a compelling sway that carried everything else out of his mind. The refrain "Death is swallowed up in victory" kept ringing its melody in his soul until the ob-183: Third, "The insurrection of October 5 and 6.1785," and fourth," The print of the Ming. John 184: Own-Leving for the King, June 29, 1721. The print of the p

"German Sea Fower: Its Rise, Progress, and Economic Basis" (Seribners), is carefully analysed and explained by two English writers, Arolfhald Hurd and Henry Carlie. They credit Admiral von Tippetr with being the Bismarck of Germany's naval movement. Their acrount goes back to the urigine of German maritime interests to the Hanseatte League. It shows that the ruless in Germany have long known the need of sampower and dreamed of colonies; how this dream wars shaped into substance by William II; but how his hands in the last fifteen years or so have been guided by the masterial figure of wor Tippits, and in so delicate a manner that the zeneral German public even has not realized his power.

Basset Digby, co-author with Richardson L. Weight of Through Siberta, an Empire in the Making recently wont from New York to Chicago on trolley case. The trip necessitated changing forty-eight times and cost about \$22.00.

The publication of an elaborate illustrated edition of 'The Jungle Book,' which The Century Co. announces for deptended Sth. and the same empany's base of 'Captains Concapeous' in a limp red leather edition, calls attention to the constantly and lorsely impressing sales of Rudyard Kipling's basks. In hes seast the rearry sales of "The Jungle Book." The Second Jungle Book and 'Captains Courageous' have considerably more than doubled, it is stated, on solderably more than doubled, it is stated, on good authority, that indivard Kipling's books now self many more copies every moth throughout the rear than those of any other living authors. The new eddition of "The Jungle Book," which is probably more ablest read than gow other one book by Kipling, will have safern full-page illustrations in full rolor by the well-known funds artists. Manufee and Edward Definold.

Leons Daltymple, author of "Uncle Noah's Christmas Insysterion, has written in the Heart of the Christmas Pines," which her publishers, Midbide, Nast & Co., have in preparation.

A STORY OF GIRLS.

A M CUTCHEON STORY.

A Pair and iff Moor. Is Grove far Mclubs. It is a lively story of Rick Coming from the facility of Rick Factor of Rick Coming from the facility of Rick Factor of Rick Coming from the facility of Rick Factor of Rick Coming from the facility of Rick Factor of Rick Coming from the facility of Rick Factor of Rick Coming from the facility of Rick Factor of Rick Coming from the factor of Rick Factor